

the CATALOGUE
OF
FINE ART
PUBLICATIONS



PHILADELPHIA
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780 SANSOM STREET

1875.

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THE ART TREASURES OF ENGLAND,

THE

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REPRESENTED IN

One Hundred and Two Fine Steel Engravings,

AND

SIXTEEN PORTRAITS OF EMINENT ARTISTS,

WITH

HISTORICAL, BIOGRAPHICAL, AND DESCRIPTIVE TEXT

BY

J. VERNON WHITAKER.

THE ART TREASURES OF ENGLAND.

PROSPECTUS.

THE proverb "Good Wine needs no Bush" suggests itself forcibly to the Publishers in issuing this Prospectus of "**The Art Treasures of England.**" They are fully conscious that if they were to attempt a description of the pictures, their language must be weak compared with the silent eloquence of the pictures themselves; they therefore deem it sufficient to confine their description to the character and plan of the work.

The **Character** is purely artistic. It is an attempt to place in the hands of the American People a series of high-class Engravings representing the greatest and best-known works of the leading British Artists of the present century. The originals are to be found in the Galleries of Royalty and of Nobility, or of the palatial homes of Merchant Princes throughout England, Ireland, and Scotland. The Engravers' names, as shown on the plates, will confirm that the best talent in England has been employed to transfer these works to steel.

The **Plan** is to issue the work in parts, each part containing **Three Steel Engravings**, with accompanying descriptive text, the latter edited by Mr. J. VERNON WHITAKER. The Engravings will be printed on superfine plate-paper (size $10\frac{1}{2} \times 13\frac{1}{2}$) by one of the best steel-plate printers in the country, and the Text printed from Electrotypes on paper of the finest quality, each part being enclosed in a neat wrapper and sold to **Subscribers only, for Fifty Cents.** This is more in quantity and quality of Literature and Art than has ever been offered at the same cost.

The public will readily understand that, in choosing only works of the foremost importance in value and renown, the publication of some of the pictures has been anticipated, ephemerally, in other forms by photography, lithography, or engraving; but a systematized collection, with a view of presenting the best examples of the Masters of British Painting and Sculpture in compact, permanent form—well organized, digested, and described—has never before been attempted. Many Art publications have done much to familiarize the public with objects of Art,

PROSPECTUS.—*Continued.*

THE ART TREASURES OF ENGLAND.

but the best of them are crude and undigested collections as compared with the character and plan of the present publication, inasmuch as they are either chosen at random and mixed with much that is uninteresting, or they illustrate servilely the collections they represent, which were originally selected when works of great artistic beauty were not so numerous as they are to-day.

The Whole Range of Modern British Art—all the Treasures of England, public and private—have been laid under contribution for this collection, and the result is confidently and respectfully submitted. Among the Artists whose works will be represented are the following:—

PAINTERS:

ANSDELL, R., R. A.	FRITH, W. P., R. A.	PHILLIP, J., R. A.
BROWN, F. M.	FROST, W. E., R. A.	PICKERSGILL, F. R., R. A.
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EASTLAKE, SIR C. L., <i>Prest.</i>	MACLISE, D., R. A.	STOTHARD, T., R. A.
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FAED, T., R. A.	O'NEIL, H., A. R. A.	WEBSTER, T., R. A.
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GIBSON, J., R. A.		

THE ART TREASURES OF ENGLAND.

OPINIONS OF THE PRESS.

N. Y. TIMES:—"The paper and typography are of the best, and the engravings are excellent . . . at the low price at which it is published, it should find its way into most houses where there is any artistic taste. The book will be valuable as well as ornamental."

N. Y. TIMES:—Second Notice. "Such a design has not been attempted before in this country, but the manner in which it is here carried out is generally more than satisfactory. The publishers deserve much credit for their efforts to popularize art; for although this work is excellently got up, it is cheap."

N. Y. TRIBUNE:—"A cabinet of choice specimens as illustrations of the progress of British art in modern times."

N. Y. HERALD:—"This interesting publication promises to be a welcome addition to the art literature of the day."

N. Y. WORLD:—"A handsome collection of the beauties of modern British art."

N. Y. INDEPENDENT:—"A work of much value—some of the pictures are of singular beauty, and the engravers are among the first of their craft."

BROOKLYN UNION:—"Illustrations of this character have only been published in the form of expensive books; we congratulate the public upon having the opportunity to become familiar with the works and characteristics of the great artists at such reasonable price."

BROOKLYN DAILY TIMES:—"It will indeed constitute a treasury of art, worthy of ownership by people of the most refined taste."

BROOKLYN DAILY ARGUS:—"There are many art books more costly than this, but few which so readily appeal to the æsthetic tastes of a large class whose means do not justify liberal expenditure."

BOSTON POST:—"A new art publication of remarkable beauty and value. The names of the artists represented give assurance that its value is real and permanent, and that no factitious or ephemeral popularity has controlled the choice. The engraving is exquisitely done by the best artists, and the impressions are faultless. It is altogether a superb work,"

BOSTON EVENING TRANSCRIPT:—"An æsthetic publication that will be coveted by every lover of beautiful representations. The subjects are chosen with judgment and taste, and the printing, in all departments, executed with great care."

BOSTON CHRISTIAN ERA:—"We have never seen finer specimens of steel engraving than are to be found in this work."

OPINIONS OF THE PRESS.—*Continued.*

THE ART TREASURES OF ENGLAND.

- JERSEY CITY EVENING JOURNAL** :—"It is seldom that we have an opportunity to give to anything such a hearty commendation as that which can, in all honesty, be bestowed on *THE ART TREASURES OF ENGLAND*, . . . they are, without exception, the finest engravings issued in this country in any way. Some of these pictures are, singly, worth ten times the price asked."
- AMERICAN STANDARD, N. J.** :—"We know of nothing to equal it."
- RICHMOND (VA.) CHRISTIAN ADVOCATE** :—"This rich collection . . . the plates are all new engravings, and are really beautiful."
- NEW ORLEANS PICAYUNE** :—"In this publication the lover of art will have one of the choicest collections of the day for the parlor or library."
- NEWARK DAILY JOURNAL** :—"Europeans are not the only ones who ignorantly represent this country as a land where the fine arts flourish slowly and sparsely, if at all. There are large numbers of our own people who think the same. . . . But nothing could be more unjust to us. . . . This brings us to a most pleased and delighted contemplation, '*THE ART TREASURES OF ENGLAND*.' . . . As a whole the work will constitute one of the rarest and richest volumes ever issued from the press."
- EASTON DISPATCH** :—"When the character of the work is taken into account, it must be pronounced a miracle of cheapness."
- RICHMOND (VA.) ENQUIRER** :—"This beautiful illustrated conservatory of English Art is the best publication of the kind we have yet seen."
- NEW ORLEANS BULLETIN** :—"Each picture is a gem over which the connoisseur of art will linger lovingly, entranced as well by the beauty of the subject as by the exquisite skill displayed in the engraving."
- MOBILE DAILY REGISTER** :—"A series of superb engravings, representing the best known works of celebrated modern British artists, the originals of which can only be seen by those who have the *entree* of the galleries of royalty and of the nobility of Great Britain."
- SAN FRANCISCO UNION RECORD** :—"The work is one which may be warmly commended; its character, the selection and the printing, all bear marks of excellence and of artistic taste on the part of editor and publishers. The engravings are exceedingly choice; the execution and faithfulness of the graver awaken admiration at a glance and invite thorough criticism."
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OPINIONS OF THE PRESS.—*Continued.*

THE ART TREASURES OF ENGLAND.

CHICAGO TRIBUNE :—" Illustrated works, published in parts and sold by subscription, frequently assert a claim to favorable attention, but no publication of the kind . . . equals in beauty and artistic value 'THE ART TREASURES OF ENGLAND.'"

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INDIANAPOLIS EVENING NEWS :—" The work is finely executed in every respect, and has none of the cheapness and showiness of many subscription publications, but is such a work as will be an educator and an ornament wherever seen."

CINCINNATI ENQUIRER :—" The text shows a thorough knowledge and keen appreciation of art on the part of the writer, and a style at once vigorous, polished and picturesque make these essays very attractive reading indeed." At the conclusion of an incisive review of several of the illustrations, the critic continues: "With such works of art this splendid publication proposes to deal; and the extent of the enterprise is something quite novel in America."

CINCINNATI TIMES :—" As a whole, the work is certainly worthy of high commendation, and cannot fail to prove attractive . . . it is eminently creditable to the publishers."

CINCINNATI DAILY GAZETTE :—" In cheapness as in intrinsic merit, it has seldom been approached."

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CLEVELAND DAILY HERALD :—" All are finely conceived, and the greater number are exceptionally fine in both design and execution. The impression of the plates is good. A handsome and instructive volume of 'ART TREASURES.'"

EVENING BULLETIN, PHILADELPHIA :—" A superb serial . . . in all its features the work deserves the most extensive circulation as a popular book illustrative of the fine arts."

PHILADELPHIA PUBLIC LEDGER :—" A very handsome work."

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THE GRAND GALLERY OF SHAKESPEAREAN ILLUSTRATIONS.

Complete in One Volume, super-royal 4to.

THE

BOYDELL SHAKESPEARE GALLERY,

With one hundred Heliotype Illustrations,

TAKEN FROM A SPLENDID COPY

OF THE

EDITION PUBLISHED AT TWO HUNDRED GUINEAS,

Of which only 200 copies were printed.

"We really think that nobody can honestly study the 'Gallery' without instruction and delight."—THE "NATION."

This work, originally published in 25 parts, at \$1.00 each, and still for sale in that form, has now reached the FIFTH EDITION, and its marked success evinces to the publishers that they were not mistaken in supposing that such a superb series of illustrations, IF PRODUCED IN A CONVENIENT FORM AND AT A MODERATE PRICE, would win for itself a place in the libraries, and on the tables of the admirers of the great Dramatist's writings; to such, and to those who love fine and artistic pictures, it is especially worthy of examination and possession. Each illustration is accompanied with selections from the text.

At page 13 of this catalogue is a very brief and exceedingly interesting history of the great Boydell enterprise.

The Gallery is for sale in the following styles:

In 25 parts, as published,.....	\$25 00
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ALDERMAN BOYDELL.

SPECIAL NOTICE.

NOW PUBLISHING,

To be completed in 40 parts, at 50 cents each; or in 15 vols., cloth extra, gilt top, \$1.75 each,

A COMPLETE AND UNABRIDGED EDITION OF

SHAKESPEARE'S WORKS,

ILLUSTRATED WITH 400 ENGRAVINGS, SEELED AND WOOD,

AND

SEVERAL PORTRAITS OF SHAKESPEARE.

PROSPECTUS.

THE Bible and the works of Shakespeare are the first necessity—in the way of Books—in every household, and eminent writers and educators have constantly advised the alternate study of these two works, as being the well-springs of the English language, and the foundation of Christian morals and philosophy. Notwithstanding the large number of editions of Shakespeare in existence, there are at least fifty editions of the Scriptures to one of the Great Dramatist. Each day brings fresh recruits to the ranks of Shakesperean readers, while a new edition of Shakespeare's works is an event of a decade. In the belief, therefore, that there is ample room for a new edition, the publishers have determined to prepare one which shall possess great claims upon the taste and convenience of the public.

1. **TEXT.** After careful consideration, and the consultation of eminent authorities, it has been determined to use the pure and uncastrated text of Malone, which has undergone the supervision of a gentleman of great Shakesperean knowledge. The works will be preceded by a Life of Shakespeare, and by Dr. Samuel Johnson's preface attached to the edition, published by him, in conjunction with Mr. Steevens, in 1793. In order to facilitate the reading, the argument will precede each play, and notes explaining the meaning of obsolete words, will be found at the bottom of each page—this, the Publishers believe, is a desirable improvement upon the customary method of putting such explanatory notes at the end of each play,—a manner which is

CABINET SHAKESPEARE.—*Continued.*

inconvenient to the Reader, and frequently destroys the interest and interrupts the connected thoughts in one's mind.

2. **TYPE.** The font of type chosen for this edition is a beautiful, round, and clear face, and so pleasing to the eye, that a Bibliopolist to whom it was shown (who values his eye-sight) exclaimed in delight—"Why this is a perfect picture!"

3. **ILLUSTRATIONS: I. STEEL.** A series of nearly Two HUNDRED STEEL ENGRAVINGS have been prepared for this work. Each illustration has been copied from the paintings specially executed at the expense of the late Alderman Boydell, of London, who employed the foremost artists, of whom may be mentioned Sir Joshua Reynolds, Smirke, Westall, Northcote, Opie, Angelica Kauffman, and Benjamin West. Spooner speaks of their work when completed as "this noble collection of paintings;" one of these, "Lear in the Storm," a sublime picture by West, may be seen in the main staircase of the Boston Public Library.

II. WOOD. In addition to these, there have been prepared ONE HUNDRED AND EIGHTY ILLUSTRATIONS, drawn and engraved on wood by the best artists, who have visited the towns and places in which the scenes are laid, thus enabling the Readers of this edition to read the text, intelligently, about the topographical situations of Shakespeare's plays. Much importance is attached to the illustrations of this edition; it will contain, altogether, nearly FOUR HUNDRED ILLUSTRATIONS; A LARGER NUMBER, IT IS BELIEVED, THAN CAN BE FOUND IN ANY EDITION EXTANT.

4. **SIZE.** Another important feature of this edition is its size. Without desiring to depreciate other editions of Shakespeare's works, the Publishers must confess that they have experienced untold discomfort in endeavoring to read the large, almost cumbersome octavos, from which they have tried to derive delight.

Act I. Scene I. Person discovered reading in easy chair, with octavo volume leaning on chest and hand.

Scene II. Same, but both hands.

Scene III. Same, but volume on knees and reader stooping over the volume.

Act. II. Scene I. Same, but right foot supported by left knee, an octavo volume on right knee.

Scene II. Same, right foot slipped down a little, and both hands supporting volume.

Scene III. Same, volume closed, but forefinger at place; reader wishing the people who make such large volumes had to stand as reading desks.

CABINET SHAKESPEARE.—*Continued.*

Act III. Scene I. The same, volume on table, reader with head bent.

Scene II. Same, volume at an angle, propped at back with inkstand, reader reclining in chair and finds this delicious.

Scene III. Reader turning over a leaf, prop tumbles,—tableau!

Is this exaggeration? probably not: and therefore believing that their experience is similar to other men's, the Publishers design that this edition shall be such a one as can be held in one hand for a long period without tiring the muscles; one that will enable the reader to enjoy it in a chair, on a lounge, in bed, on the piazza, under the trees, or on the cars; that can be put in one's pocket without having appreciable weight or inconvenience; ever present, never tiresome. Such an edition is here offered for public patronage, and will be SOLD ONLY TO SUBSCRIBERS.

5. **PAPER.** The paper for the steel and wood engravings is superfine plate; and that of the text a soft-cream-tint of the best quality.

6. **PRICE AND TERMS OF PUBLICATION.** Notwithstanding the large sum required to bring this book to the point of publication, the Publishers have determined to offer it at a very moderate and popular price, believing that they will be compensated by a ready and large sale, rather than at double the price (its real worth) with a moderate sale. It is no hyperbole nor excess of enthusiasm to say that this edition may be expected to sell by its tens of thousands. It is called the

CABINET BOYDELL SHAKESPEARE:

and will be completed in forty parts, at 50 cents each; or in fifteen volumes, foolscap 8vo., nicely and permanently bound in cloth, ornamented black and gold, gilt top, at \$1.75 each.

Each part will contain from 116 to 132 pages of text, and eight or nine full-page illustrations; each volume will contain from 300 to 400 pages of text, and from 20 to 24 full-page illustrations. The parts are covered with a strong and beautiful wrapper. No subscription will be taken unless from parties agreeing to take the whole work as it is published; there will be two or three parts, and one volume published on the first of every month, until the work is completed.

To every Subscriber who completes the work will be given a Superb Steel engraving, being a view of the Avon, and the Church of the Holy Trinity, Stratford—the picture surrounded by a border of thirty-two representations of Shakespeare's Plays, the whole forming a beautiful and appropriate Library engraving; this plate has been specially drawn and engraved by the celebrated Laytons for the Publishers. The impressions furnished to Subscribers will be INDIA-PROOFS, on paper 20 x 24 inches. Non-subscribers wishing impressions of this engraving may obtain them at the following price:—India-proofs, 20 x 24 ins. \$5.00.

A BRIEF HISTORY

OF THE ORIGINAL

BOYDELL SHAKESPEARE GALLERY.

About the year 1785, Alderman J. BOYDELL, of London, conceived the project of establishing a "SHAKESPEARE GALLERY," upon a scale of grandeur and magnificence which should be in accordance with the fame of the poet, and, at the same time, reflect honor upon the state of the arts in Great Britain and throughout the world. Mr. BOYDELL was at this time a man of great wealth and influence, and a patron of the fine arts, being an engraver himself, and having accumulated his fortune mostly by dealings in works of that character.

He advertised, throughout Great Britain, for designs from artists, and paid a guinea for every one submitted, whether accepted or not; and for every one accepted by the committee, a prize of one hundred guineas. The committee for selecting these designs was composed of five eminent artists, Boydell himself being the president. The first painters of the age were thus secured to paint these pictures, among whom were

Sir JOSHUA REYNOLDS, BENJAMIN WEST, FUSELI,
ROMNEY, NORTHCOTE, SMIRKE,
Sir WILLIAM BEECHY and OPIE.

Allan Cunningham, in his "Lives of Eminent British Artists," mentions that Sir Joshua Reynolds was at first opposed to Boydell's project as impracticable on such an immense scale, and Boydell, to gain his approbation and assistance, privately sent him a letter, enclosing a

£1000 BANK OF ENGLAND NOTE,

and requesting him to paint two pictures at his own price. What sum was eventually paid by Boydell for these pictures was never known. A magnificent building was erected in Pall Mall to exhibit this immense collection, called the Shakespeare Gallery, and was for a long time the pride of London. The cost of the whole work from the commencement, is said to have been more than

ONE MILLION POUNDS STERLING,

and although the projector was a wealthy man when he commenced it, he died soon after its completion, and bankrupt to the amount, it is said, of £250,000.

After these plates were issued, Boydell petitioned Parliament to allow him to dispose of this gallery of paintings by a lottery. The petition was granted, and the whole collection was thus disposed of. One of the finest of these pictures,

SHAKESPEARE'S GALLERY.--*Continued.*

King Lear, by Benjamin West, is now in the Boston Athenæum; another is in the gallery of the late Joseph Harrison, Jr., Esq., of Philadelphia.

One fact in relation to these illustrations gives great value to them. All the principal historical characters are genuine portraits of the persons represented in the play; every picture gallery and old castle in England was ransacked to furnish these portraits.

A few copies of the original work have been brought to this country at different times, and now are to be found in the hands of collectors and public libraries. Many of the single prints have been sold at from \$15 to \$25 each.

Dr. SPOONER, the author of a Biographical Dictionary of Painters and Engravers, wrote in relation to Boydell's Illustrations:

"It is also believed that nothing can be done that will have so great a tendency to cultivate a taste for the fine arts in our country, as a general circulation of these splendid prints, illustrating as they do the genius of the great poet, and emanating from the most distinguished British artists."

Boydell engraved in folio size only 100 of the 170 paintings to which the original committee allotted prizes, the other 70 plates were engraved in smaller size.

The Publishers therefore have the pleasure of submitting the first complete uniform engravings of the great Boydell Shakespearean enterprise.

The female model most popular in London at the period of painting the Boydell pictures was the celebrated Lady Hamilton, and although a work of merit has been published entitled "Lady Hamilton's Attitudes," containing about 20 illustrations, and sold at a high price, yet it is generally admitted among the *cognoscenti*, that the true book of Lady Hamilton's Attitudes is in the graceful pictures of the Boydell Shakespeare Gallery.

A recent able art writer on this subject says:

"Romney painted Cassandra in Troilus and Cressida, and in this fine conceit we have a picture no less remarkable as a Shakespearean illustration, than as the portrait of a celebrated personage, Lady Hamilton, nee Mrs. Hart, nee Emma Lyon, and best known to history as Lord Nelson's very intimate friend and correspondent.

"'Twere too long to tell how much this attractive lady had to do with some of Boydell's painters. She was at that period London's most popular professional model. Fuseli painted her as Titania in *Midsummer Night's Dream*, and throughout the illustrations of the comedies and tragedies, her model-form may frequently be traced."

Apart from their value as a Gallery of Shakespearean Illustrations, the 170 engravings form the best and only complete collection of the Masters of the English School of Painting at the commencement of this century, and in many instances not merely examples, but the MASTERPIECES of these masters.

GEBBIE & BARRIE, *Publishers, Philadelphia.*

A FINE ART BOOK.

THE WILKIE GALLERY

Being a collection of engravings, from the best paintings of the late
 SIR DAVID WILKIE, R. A., with notices, biographical and
 critical, containing, 72 Splendid Line Engravings,
 by Greatbach, Sharpe, Lightfoot, Periain,
 Armytage, Portbury, J. & C. Ccusen,
 and others.

Among the paintings of this great master, here embraced,
 are all of his world-renowned masterpieces :

THE BLIND FIDDLER,
 THE PARISH BEADLE,
 DISTRAINING FOR RENT,
 BLIND MAN'S BUFF,
 PENNY WEDDING,
 RABBIT ON THE WALL, AND
 THE VILLAGE POLITICIANS.

Also, view of the birth-place of Wilkie; and Holl's en-
 graving of his portrait, from Phillips' painting.

The volume is a handsome super royal 4to., and in every
 way recommends itself to lovers of art and literature.

Cloth Extra, Gilt Edges,	. . .	\$30.00
Half Morocco, Gilt Edges,	. . .	35.00
Morocco, Extra,		45.00
Levant Morocco, Plates Mounted,		50.00

THE
ENCYCLOPÆDIA OF POETRY,
ENGLISH AND AMERICAN,
CHRONOLOGICALLY ARRANGED.

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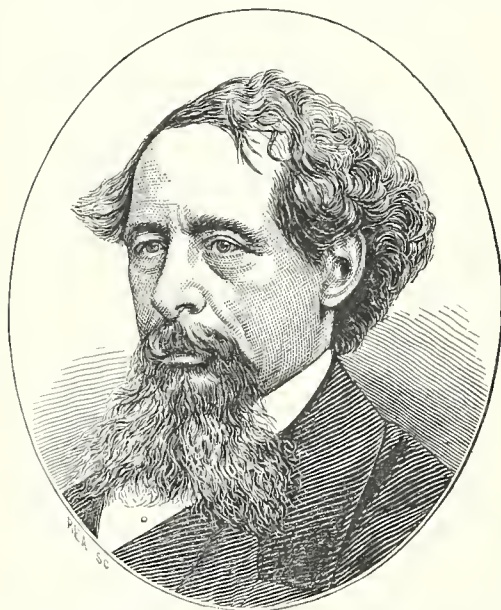
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